



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

To prove that this is the fact, I enclose two copies of Latin verses, which I hope you will find room for¹. They are the first ever done by their writers; and I have ascertained that they have had no further instruction in the rules of scansion than I have indicated. I gave them none, and my colleague, who takes the set below, tells me that he usually gives a few minutes to the subject in beginning Vergil. But the boys have read a great deal, not much elegiac it is true, but a great deal of Vergil. They were given a piece of English and told to put it into Latin verse, and they did it entirely by ear. You see their mistakes; one has none at all, the other's are easily corrected, and will not reappear.

These are not isolated cases. It is my regular practice, both in Greek and in Latin, in all the meters which the boys read; and in order to show that these boys are not abnormal, I send you herewith a pamphlet containing a number of other pieces.

I venture to hope that our experience may lead many of your teachers out of the desert of Sinai into the land flowing with milk and honey.

PERSE SCHOOL,
CAMBRIDGE, ENGLAND.

W. H. D. ROUSE.

REVIEW

Catalogue of Arretine Pottery (Museum of Fine Arts, Boston). By George H. Chase. Boston: Houghton Mifflin Company (1916). Pp. xi + 112. xxx Plates. \$2.50.

In this admirable Catalogue Professor Chase has made a noteworthy contribution to the history of Roman pottery. The Introduction (pages 1-27), a revision of the Introduction in his earlier book, *The Loeb Collection of Arretine Pottery* (New York, 1908), is far and away the best article on this important class of vases that has yet appeared; and the descriptive notes on the 143 objects in the Boston collection (pages 28-112) are models of accurate interpretation. A comparison of Professor Chase's work with that of Walters, *Catalogue of Roman Pottery in the British Museum*, xii-xxiii, 13-43 (London, 1908), will show, better than words, the greater detail, keener insight, and wider command of the literature exhibited by the present book. Thirty handsome plates, two of them colored to show the coralline hue of the vases, wide margins, and beautiful typography combine to make a work of perfect form.

The Preface, by Dr. Arthur Fairbanks, describes the growth of the collection since its inception in 1888, and the Author's Note explains the method pursued. The Introduction deals with Arezzo; references to the pottery in ancient literature; the discovery and the

distribution of the wares; the methods used by the potters; the three classes of Arretine vases—(1) plain vases, (2) vases with applied reliefs, and (3) *terra sigillata*; the stamps; the moulds; the decoration; glazing; classification on the basis of decoration; inscriptions; the date (ca. 40 B. C.-60 A. D.) and the style of Arretine pottery.

Among the potters represented are the famous M. Perennius, whose name occurs twenty-three times; P. Cornelius, whose name is found three times, second to Perennius as a maker of beautiful vases; Rasinius, represented six times; C. Memmius, once; C. Tellius, three times; L. Annius, A. Terentius, C. Vibius, L. Pisanus, and Phileros, each once.

Following the classification of Dragendorff (*Bonner Jahrbücher*, 96 [1895]), which Walters also adopts (*op. cit.*, xx), the mould-made vases, *terra sigillata*, are divided into two classes. Class I includes the vases, illustrated especially by the work of Perennius, on which the chief decoration (14) is a

frieze of single figures or groups of figures, several of which are frequently produced from the same stamp. The figures are always of the same height, and this isocephalism is one of the marked characteristics of the class.

Under this class the vases are further subdivided (*a to l*) according to the subject represented in the decoration. On pages 14-15 occurs this statement;

The favorite subjects are: Dionysiac scenes, such as dancing maenads, satyrs dancing, drinking, gathering grapes and treading them out, and the birth of Dionysus; Heracles and Omphale; Nereids with the weapons of Achilles; the Seasons; Nike, sometimes sacrificing a bull; winged genii; dancing priestesses with a peculiar head-dress, the so-called 'kalatpiskos' dancers; and banqueting scenes, usually of an erotic character.

Class II comprises vases, illustrated by P. Cornelius, on which the human figures, no longer treated isocephally, are subordinate to the abundant naturalistic ornament of flowers, wreaths, masks, bucrania, and the like. These, too, are further subdivided according to the character of the ornament (*a to k*). Of these the most remarkable is undoubtedly the mould showing the Death of Phaëthon, No. 66 (Plates XIV, XV), the earliest extant representation of the myth, by Perennius and Bargates.

Besides these, the collection includes two plain vases; several handles and separately modeled reliefs; and one stamp.

Not only is Arretine pottery intrinsically important because of its beauty and its place in the history of vase-making, illustrating as it does the attempt to represent in clay the decorative designs of the costly gold, silver, and bronze vases, but, as Professor Chase suggests at the close of his Introduction, the decorative designs of the Renaissance artists, both sculptors and painters, may one day be found to have been inspired by the Arretine pottery which Ser Ristoro praised so highly. In conclusion, one may

¹It has been found advisable to exclude from THE CLASSICAL WEEKLY productions of School pupils, both good and bad. Part of the material which Dr. Rouse sent is in the shape of a pamphlet, of sixteen pages, labelled Specimens. The pamphlet was printed at Heffer's Printing Works, 104 Hill Road, Cambridge, England, and copies of it may no doubt be obtained there, or from Dr. Rouse himself. C. K.

venture the hope that the all-important task of cataloguing the treasures of the local museum at Arezzo may be put into the competent hands of Professor Chase.

UNIVERSITY OF MICHIGAN.

J. G. WINTER.

In The New York Times, for Sunday, September 1, there was an article, a column long, entitled Old Friends.

A sense of the respite and strength and consolation to be found in the old good books is evident in many letters in English periodicals. Thus, that brilliant scholar, Mr. Warde Fowler, comes upon a bed of violets, and sees them "glow". That is how they look to him, and he recalls and confutes Mark Pattison's censure of Milton's "glowing violets"; and he remembers the Virgilian *fulgor*, 'bright glow', applied to a violet just plucked. Scholar after scholar, fresh from his library or his walk, puts in his mite of corroboration or denial. One brings Shakespeare's "violets dim, but sweeter than the lids of Juno's eyes". Ruskin had found that old violets look dim, while fresher ones glow like a painted window. Herbert Warren of Magdalen College, Oxford, confirms poet by poet, citing Atalanta in Calydon:

Where, hid by heavier hyacinth, violet buds
Blossom and burn.

As one would expect, Vergil, born in the country, brought up in the country, lover of the country, knew what he was talking about when he talked about the country.

Of even greater interest is the following quotation:

Another English scholar has written a book on Virgil and Isaiah, and another—we forget the exact title—on the Birds, Bees, and Animals of the Georgics¹. . . But it is the heroic, patriotic, fortifying Vergil that comes to the lips oftenest. "Yield not to disaster, but the more daringly go against it": which is, "it's dogged as does it", again. The famous line on the tears in mortal things is now most apposite.

In The Spectator some time last year the father of a Westminster boy gave an extract from one of his son's letters, an "interesting sidelight on the psychology of a fighting man". "The funny thing about me is", the boy wrote, "that in any strain of any sort, my mind invariably runs to some strange poem. In the trenches before dawn, Clough's 'Say not the struggle nought availeth' recurred with unending persistency". In moonlight Annabel Lee was his obsession. In the airplane, first time, it was Catullus's *Peninsularum Sirmio, insularumque ocellae*:

"I never could get away from Catullus's greeting of Sirmio. It is ineradicably fixed for me to the green horn of Aboukir, jutting out to the fabulously blue seas. Through the whiz of the propeller came ever the cry:

'Pearl of islands and all but islands'—

and ever I used to come down with Tennyson's words, which seemed full of the fallen columns of Canopus:

Tenderest of Roman poets,
Nineteen hundred years ago.

The blatant twentieth century propeller seems to sing that song.

¹The reference is to Thomas Fletcher Royds, *The Beasts, Birds, and Bees of Virgil: A Naturalist's Handbook to the Georgics* (Oxford, B. H. Blackwell, 1914, Pp. xx + 107).

Beside the foregoing quotation, we may set a most interesting passage in Professor Gildersleeve's book, *Hellas and Hesperia*, 78 ff., which was reproduced in THE CLASSICAL WEEKLY 4. 65-66 (December 19, 1910).

C. K.

The New York Evening Sun for Monday, September 9, had an editorial entitled War and the University. The editorial dealt with the processes by which the Universities and Colleges of our country have been transformed into military camps. This transformation was characterized as

clearly a war-time necessity, a wise adaptation of capacity of supply to demand in perfecting man power for the prime need. The change began, voluntarily, long before the Government had learned that the war was not three thousand miles away.

The editorial spoke then of the effect upon Faculties and student bodies both of this transformation. It concludes as follows:

Nevertheless, in spite of the pressure of war, the old organization must be preserved. It will not do to let the wheels stop entirely. At least a skeleton of the old structure must be saved and even in war times the "humanities" must not be neglected. The work of the scientific schools is apt to survive easily, as it fits in with the obvious technical demands. But the maintenance of the ancient cultural forces is equally important. Surely a way can be found to save and continue in limited, but vital functioning, all the finer elements of the old curriculum. We are inclined to think the study of Greek literature, art, philosophy, and "humane letters" was never so importantly an "essential industry" as at present. We shall need them when peace comes. The light must be kept burning.

C. K.

DERIVATIVE BLANKS

In these days, in which we are so often and so earnestly urged to give attention, in the study and teaching of Latin, to English derivatives from Greek and Latin, teachers may find useful a device worked out by Miss Frances E. Sabin, whose title corresponds to the caption of this little notice. Derivative blanks are published in pads of 50 sheets, at 15 cents, plus postage or express charges. The device consists of two concentrated circles, the outer of which is divided by radii into sixteen spaces. At the direction of the teacher, the pupil is to write in the smaller circle the Latin word, with its meaning. In the sixteen spaces he is to write down English derivatives from this Latin word. If word-formation happens to be the theme of study, the Latin prefix or suffix should be inserted in the smaller circle. Beneath the circles appear the captions Science, French, Mathematics, Physics, with three or two blank lines in each case on which the pupil may write English derivatives from the prefix or suffix or word under study, derivatives which fall within the domains represented by these four words. Orders for the blanks should be sent to Miss Frances E. Sabin, 40 Morningside Avenue, New York City.

C. K.